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Miranda: An Exploration of The Tempest

Lauren Michelle Russo
Bard College, lr6430@bard.edu

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Bard

Miranda:
An Exploration of *The Tempest*

Senior Project submitted to
The Division of the Arts
Of Bard College

By
Lauren Russo

Annandale-on-Hudson, New York

May 2017

Dedication

This project is dedicated to:

My parents: For all the work and sacrifice they have made for my education. You have given me an abundance of love and knowledge.

My Friends: Who ground me and strengthen me. Thank you Graves Street, my home and my hearts: Aldo, Ben, Kaiti, Krisdee, Nowell

Acknowledgements

Thank you to:

To My Professors and Mentors: Who have taught me and challenged me so that I can grow.

To The Cast and Crew: Thank you for helping me to create this wonderful piece of art, thank you for your inspiration, and sharing my love of Shakespeare's words.

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Introduction

O Wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world
That has such people in't.

I adapted and directed *The Tempest* by William Shakespeare through the eyes of Miranda, exploring her relationship to the island and the implications of her leaving it to join the brave new world. I was inspired by the enthusiasm and joy with which Miranda greets her introduction to the world beyond what she had always known and was curious as to how she maintained this view. Because the play ends with a departure for the characters, the actors, and the playwright himself, I felt it apt for a senior project. Through these themes, I felt that Miranda was a character uniquely situated to explore these questions. As I began adapting the project I wondered what the island means to Miranda and what it means for her to leave.

The foundation of my project was asking these questions both before and during the rehearsal process with my actors. Since this story is a cycle of departure and beginnings, I began my reinterpretation with an ending: the very last line of the play spoken by Prospero, “As you from crimes would pardon'd be / Let your indulgence set me free.”¹ In my initial research, I came across an article by Margaret Atwood about her recent adaptation of *The Tempest* into a novel set in a contemporary prison. In her description of this decision, Atwood highlighted an aspect of the play that I was most interested in; I had been questioning from what Prospero wanted to be freed, and reading this article explored my questions. Atwood writes, “I started counting up the prisons and imprisonments in the book. There are a lot of them. In fact, every one of the characters is

¹ William Shakespeare, *The Tempest* in *The Yale Shakespeare*, ed. Wilbur L. Cross (New York: Barnes & Nobel, 2005). 5.1.391-392.

constrained at some point in the play.”² Which went on to augment my understanding of the play and what the function of the island could be. I felt that additionally, James Kuzner’s statement that, “*The Tempest* is an unrelenting, even obsessive meditation on the theme of freedom. Virtually every scene explores what free existence is, how we might partake of it, how freedom feels or would feel.”³ supports Atwoods claim. Through this tension between freedom and constraint in this play, I explored what it would mean for each character to achieve their freedom. Through the lens of these ideas, I changed the speaker of the epilogue from Prospero alone to Prospero and Miranda. By opening up this speech of farewell and release to include Miranda, it serves as a farewell to the island and their life together while addressing the pain and joy at the achievement of freedom. Ariel, just released from physical form by Prospero moments before, achieves his freedom through a return to unity of nature. Upon Prospero’s release of Ariel to the elements, and his release of his daughter into marrying Ferdinand, Prospero achieves his own freedom by laying down his burden and returning home to die in peace. While Prospero achieves freedom through retirement, Miranda achieves freedom by falling in love and leaving the island to join the world. Through exploring the island as a metaphor for confinement and isolation, I played with how each character related to their confinement and the ultimate release occurring when Miranda and Prospero leave the island.

² Margaret Atwood, “A Perfect Storm: Margaret Atwood Rewrites Shakespeare’s *Tempest*”, *The Guardian*, September 24, 2016. Accessed April 5, 2017. <https://www.theguardian.com/books/2016/sep/24/margaret-atwood-rewriting-shakespeare-tempest-hagseed>.

³ James Kuzner, “The Doubtful Freedom of the *Tempest*” in *Shakespeare as Way of Life: Skeptical Practice and the Politics of Weakness* (New York: Fordham University Press) 108.

Preparation

I'll to my book

For yet, ere supper time must I perform

Much business appertaining.

While beginning my project, I knew immediately that I wanted to use Shakespeare because this text is influential on my growth as an artist and my greater worldview. I grew up going to a Shakespeare training program in Lenox Massachusetts called Shakespeare & Company. I spent four summers there as a teenager before returning for the past two years to work as an Education Artist. In this place my appreciation of the Bard's work grew, and I learned ways to employ the Bard's universal understanding of humanity and then apply it by engaging audiences and communities through outreach programs. This love for engaging with Shakespeare was only deepened after coming to Bard. Here I took Shakespeare's Tragedies and The Problem of Government with Adhaar Desai, Directing Shakespeare with Jonathan Rosenberg, and *Adapting Shakespeare* with Neil Gaiman. Through these classes I was able to engage with Shakespeare's work through the structural elements of the plays, find the clarity of the text, and construct vehicles with which to convey its meaning.

These tools further developed my understanding of Shakespeare and the best way to convey his meaning. Shakespeare's words inspire passion unlike anything else in the English language. His use of elevated language, generous unfiltered emotions, and an engagement with human truths are so impactful and remain frighteningly relevant even four hundred years after his death. This universality is what draws me back to his work time and time again. Tina Packer, the artistic director of Shakespeare & Company poignantly describes this view and suggests that each generation, even each individual brings a new understanding and need for Shakespeare's

words. She states, “Shakespeare wrote plays that demand an active participation of all the people involved; the way in which he wrote has a prerequisite the creativity of others. Without the truth of others, the plays do not exist.”⁴ This continual participation from artists and audiences alike, spanning centuries and continents, engaging everyone from Queen Elizabeth I, to the modern day inmates of a Kentucky prison inspires me to believe that Shakespeare’s words remain one of the most essential tools of communication, empathy, and entertainment.⁵

My view of Shakespeare necessitates that I create my Senior Project from one of Shakespeare’s plays. In the initial planning stage, I found a great challenge in narrowing down the choices. Many of my ideas were too large and would have been far too long for the constraints of this project. As I considered what these past four years meant to me and especially what it meant for me to graduate college, I was drawn to *The Tempest*, a story about cycles of departure and beginnings and a story integral to my college career. My first experience of the play besides reading it in high school and watching Julie Taymor’s 2010 film, was here at Bard. During my first semester of freshman year, Omar Forrest directed *The Tempest* in The Old Gym, and I was cast as Alonso. My next experience allowed me to discover the strength, awe, and power of forgiveness by playing Miranda in a summer training program at Shakespeare & Company. My experience playing Miranda is the primary reason I fell in love with her and her worldview. Through acting in these two roles, I was able to embody and understand members of

⁴ Tina Packer, *Women of Will: Following the Feminine on Shakespeare’s Plays* (New York: Alfred A. Knopf, 2015). xii.

⁵ Shakespeare Behind Bars is the oldest non-profit organization that uses Shakespeare’s plays to serve incarcerated adults and youth to help reduce recidivism and increase education. <https://www.shakespearebehindbars.org>

both generations that become reconciled through the love of their children at the end of the play, and through this understanding, I knew this story was the perfect one to tell.

At this school I feel as though there is a pressure to produce art that is darker and “edgier” and I have found myself resisting that through the work I have done here. While I believe that art should reveal the deeper side of human nature and present the audience with uncomfortable truths, I believe that many of these themes are universal and can be expressed while reveling in entertainment and joy. With an emphasis on play through the rehearsal process and through the movement onstage, I wanted to tell the story not only showing what Miranda sees, but sharing how she feels. In many ways, Miranda sees the world in the same way an actor does. The process of discovery and playing for an actor is essential. Peter Brook points out, “It is not by chance that in many languages the word for a play and to play is the same.”⁶ The sense of play and discovery that is essential to acting, is nakedly the root of Miranda’s worldview. The most beautiful aspect of telling *The Tempest* through Miranda’s eyes, is the ability to share a story of isolation, reconciliation, and departure while maintaining a state of awe and wonder at the myriad possibilities inherent in every human being.

⁶ Peter Brook, *The Empty Space* (New York: Simon & Schuster, 1996), 77.

Process

*Now does my project gather to a head:
My charms crack not; my spirits obey*

Part I

In order to create a project that I would be proud to produce as an example of how I have learned and grown as an artist, I chose to do an independent project and assume all major responsibilities including adapting, directing and designing the whole production. This process was challenging at times, but ultimately informed me of my strengths, weaknesses, inspirations, and reflections in a way I would not have achieved had I not worked independently. Through my process of adapting and cutting the original script, I discovered the storyline I believed to be most integral, while through designing the costumes and the set I was able to visually connect themes and relationships between the characters and the place in which they live.

When I first began adapting the script I was primarily focused on what Miranda sees and how much she can infer about the magic that is the motor of her world. Since her father's perspective is insular and pessimistic after his expulsion from Naples, I was immensely curious about her overwhelmingly generous and enthusiastic view of humanity. To unpack this question I focused my adaptation on scenes that Miranda was in, scenes she could observe, and scenes between Prospero and Ariel that she was not permitted to see. While charged with the painful task of cutting down some of the most glorious writing in our language, I focused on which characters were important to Miranda and how their relationship to her would reveal something about the play. As I was primarily interested in the relationship between Prospero and Miranda, it was also necessary to include Ariel, because although Miranda never interacts with him. In my

production I decided that I did not want her to directly see him, nevertheless; Prospero's relationship with Ariel had a significant impact on his relationship with his daughter. Ferdinand and Caliban also play significant roles in Miranda's life, so their stories together shaped the rest of the story.

Before defining Miranda in relation to her father, her lover, or her attacker, it was important to discover how my view of the character influenced the whole story I wanted to tell and how I wanted to create this view. I knew from the beginning if I could not play Miranda, I wanted Zoe Wohlfeld to play her. This was a simple decision because Zoe and I both worked at Shakespeare & Company and worked with a similar ethos towards Shakespeare's words, as well as the fact that she shares many inherent characteristics with how I imagined Miranda. I was in close contact with Zoe as I adapted this play, and worked through my ideas with her as it evolved. Because Miranda grew up on an island removed from civilization and under the guidance of a father distracted and consumed by his powers, I imaged that her childhood on the island would have been uniquely liberated compared to the life her social standing would have permitted her at home in Naples. She spends her time in nature, playing and discovering. This freedom, however; came at price of being isolated from friends her own age, besides Caliban, a relationship to women and to herself as a woman, and being raised by a preoccupied father who does magic on her. She can be characterized as "naive" in a strict adherence to the Oxford English Dictionary definition as "Originally: natural and unaffected; artless; innocent."⁷ Taking each of these defining words in the positive connotations, Miranda can be viewed as a genuine and unaffected nature, she can be portrayed with such joy and curiosity, which is a gift to any

⁷ *Oxford English Dictionary*, s.v. "naive, adj."

actor. Miranda embodies the attributes of the artist, Packer writes, “ The process of the artist is to be fascinated by the psychological intricacy of other human beings, to have feelings, intuitive flights of understanding, a desire to have knowledge of what is happening below the surface, to serve.”⁸ I believe that Miranda is uniquely endowed with all these traits which have been shaped through her life on the island.

Through this curiosity and sense of play, Miranda’s scenes with Ferdinand became joyfully electrified. Ferdinand, the son of the King of Naples, has been raised as a prince and heir to a kingdom, believing that his family has a divine right to power, and that his very words and actions will one day become law. Miranda having no idea what a young man would really look like, or why one would be here, first asks her father if he is a spirit. Ferdinand, unaccustomed to seeing women like Miranda, free and unfettered by traditional clothing and customs, also believes Miranda to be a supernatural being, calling her goddess. This begins an exchange of mutual astonishment and puzzlement at one another’s existence. I was able to create visual symmetry beautifully because Connor Boehme, who I cast as Ferdinand, is extremely tall, which paired as a wonderful match for Zoe who is also quite tall. From their physical height and the dynamic I fostered between them, they became a pair of gangly goofs which I found to be a wonderful portrayal of young love. In the log scene, I asked Connor to consider the physical and social restraints imposed on him as a prince and found a way for him to fight against this familiar impulse in light of the unfamiliar circumstances Miranda was throwing at him. Miranda confesses that he is the first man she has ever seen, proclaims her love for him, and proposes marriage to him. In this scene we played with the tension between their two worlds; Ferdinand's

⁸ Packer, *Women of Will*, 298.

courtly upbringing and Miranda's exploratory, unmonitored childhood. The joy and awkwardness of young love is displayed magnificently by Shakespeare, and I created many tasks for the actors to evoke the genuine wonder, joy, and confusion that young love can bring.

I wanted to use these scenes with Ferdinand as a contrast to Miranda's relationship to Caliban. I envisioned Caliban and Miranda growing up together, caring for each other until one day Caliban changed the nature of their play from an innocent to a threatening experience. Through devised movement we created a scene where Miranda and Caliban were playing together that Caliban unaware of his own strength and desires knocks Miranda over and discovers his carnal feelings for her before Prospero intervenes. I wanted this attempted rape to be considered and understood from each of the differing opinions of the characters. From Caliban's perspective, in conversation with Sophie Landa who played him, I inferred that Caliban as a young creature was unaware of his strength, desires and the severity of his actions. Miranda had viewed Caliban affectionately, but never sexually, feels betrayed by the shift in their relationship. Through my adaptation, I began to view Caliban's story as quite tragic and this tragedy of their former friendship further illustrates Miranda's isolation on the island.

One of the most immediate structural and thematic aspects of this story is the trajectory of Miranda and Prospero's paths. One path leads forth to a new life, while the other sets out on his last chapter, returning home to die. To highlight the character's understanding of this situation, I returned once more to the epilogue. The tender combination of regret and release in the epilogue when spoken together, allowed me to address the complex relationship between the two. Although Prospero is fond of his daughter, calling her a cherubim, he does not confide in her until she forces him, and he uses magic on her without her knowledge or permission. I found

the line “Here cease no more questions / Thou art inclined to sleep,”⁹ ominously indicative of the darker aspects of Prospero’s obsession with his magic and prompted me to wonder how much of this darkness was apparent to Miranda and how much did she know or guess. This question led me to frame Prospero’s interaction with Ariel as a dark dreamscape for Miranda. I imagined that she might hear the conversations, but be unable to tell if they were a dream. By exploring this violence Prospero inflicts on his daughter indicates the freedom she is hopeful to achieve when she leaves the island.

In addition to Prospero’s relationship to his daughter, the other defining relationship Prospero has is with his elemental spirit servant, Ariel. In this adaptation, I decided that Miranda would not have any direct contact with Ariel and would not be able to see him, nevertheless, Ariel’s relationship to Prospero reveals the most vulnerable and powerful aspects of Prospero’s character. Because Prospero needs Ariel to accomplish the feats of magic and power he desires, he cannot allow Ariel to be free. Ariel resents being bound to Prospero, yet there is a sense of mutual dependence. This dynamic was particularly interesting to work with because Annarose Stewart who played Prospero and Alex Koditschek are dating, and it was possible to elicit a broad range of both supportive and antagonistic emotions between the pair. To further discover and heighten the relationship, Shakespeare’s text provides a veritable buffet of pet names and epithets for Prospero to call Ariel ranging from, “brave spirit” to “industrious servant” to “chick”. This provided my actors with material to contemplate the relationship Prospero had initiated between the pair. By releasing Ariel, Prospero relinquishes his hold on magic and power and accepts his fate as his life draws to a close.

⁹ Shakespeare, *The Tempest*. 1.2. 215-216.

Part II

Although I knew I wanted to cast Zoe, I still needed to hold auditions for the rest of the cast. The casting process was slightly stressful because I have found there to be a lack of interest in Shakespeare throughout the department, and I wanted to cast actors that with both a strong presence and a command of Shakespeare's language. Because Shakespeare's language is the most important aspect of the plays, I wound up casting actors who could engage with the text and were excited by the words of the play. Not enough people showed up for the first round of auditions, so Zoe and I invited Annarose and Alex to audition for Prospero and Ariel respectively and once they did, the cast was completed. I had originally wanted to cast Prospero as a male bodied person in order to emphasize the father-daughter savior relationship that is thematic of Shakespeare's romances, as well as to underline Miranda's power and limitations from being the only woman in this world. This was a theme that I felt unable to fully explore due to the casting process, having wound up with predominately female-bodies actors. Due to their personality and presences, however, I decided that Annarose was my Prospero and Alex was my Ariel, which they both executed wonderfully. This however, shifted my visual representation of my vision, so I had to make some slight adjustments. I knew that I did not want Annarose to play a mother, a female Prospero, partially because it has been done already and brilliantly by Dame Helen Mirren, and partly because I do not think that is what the story is about.¹⁰

After the casting was complete, my stage manager, Bethany and I scheduled and organized rehearsals. The scheduling process was unexpectedly stressful, owing to each actor balancing classes, homework, and other senior project rehearsals. I began rehearsals with

¹⁰ *The Tempest*, Julie Taymor (2010; Buana Vista Home Entertainment Inc.).

extensive dictionary work, which is the process of looking up the definition of every single word that one cannot explicitly define right away. This comes from my training at Shakespeare & Company, where they believe that the actor's complete understanding of the text allows the actor greater emotional freedom thereby enabling audiences to better understand the language which at first may seem daunting. I assigned this to the actors and we went over the definitions in rehearsal before moving onto our feet. In preliminary rehearsals, I was also very focused on movement, especially for Ariel, Caliban, and the spirits. I ran rehearsals using movement and dance techniques that I learned from my classes here at Bard to create a kinetic vocabulary for the elemental creatures on the island. I also used these movement rehearsal to do character work with the human actors, particularly Prospero and Miranda and their bodies in relationship to both the island and each other. As the rehearsal process continued, we worked on each scene, mostly grouped together by characters that were in many scenes together, while having at least one full cast rehearsal on each weekend.

In designing the production, I knew that I had a specific vision of my world and having always enjoyed the process, I designed most of the elements of the production myself. I designed the costumes, set, and sound, while the lighting design was done by the wonderful Annie Garrett-Larsen. For my set, I knew I wanted a simple idea using the blocks to invoke Prospero's cave and the insular, enclosed feeling of an island, emphasizing the confinement each character living on the island experienced. Because Miranda, Prospero, and Caliban's lives are so closely entangled, I wanted the individual spheres in which they live to be a little cramped together. Despite the moments when they are behind the rocks in Prospero's cave Miranda, Prospero and Ferdinand once he enters the space of the island, they all are bound to the presence of physically being in

the space until the very end, when they leave. I wanted to especially articulate the physical boundaries of the island and the theater in regards to Ariel and the spirits. I viewed the spirits as part of the essence of Ariel and in the end when Prospero releases Ariel, Ariel physically exists the theater after he and the other spirits are freed. The ending is the only time that the spirits physically left the space, and for the rest of the show, I had them seated on blocks, encircling the audience to further suggest the close-quarters of a deserted island. The spirits themselves, as an physical manifestations of the elements, were employed as a breathing, fluid, magical set. In the shipwreck at the beginning of the show, I had Ariel and the spirits that caused the shipwreck to embody both the storm and the ship in the storm through movement, text, and silks. I knew that I wanted to use silks as predominant aspect in my design from the earliest stages of my adaptation. As a child I attended a Waldorf school where we used playsilks as costumes and set pieces, so this fabric has always stuck me as a beautiful and magical material to invoke play.

I took this same view of play and wonder into consideration as I designed and made my costumes. In high school I had always designed the costumes for our school plays, and it has long been a passion of mine. I knew I wanted to use the silks as part of the spirit's costumes in the same way I wanted to use the silks as set pieces. Since I viewed the spirits as part of Ariel's essence, I wanted to create a similarity in their costumes, as well as imbuing each spirit with a small amount of individuality. I used the sheer, flowing texture of the silk to indicate constant movement and an ethereal quality, while dyeing them different colors to represent the different aspects of the elements of which they are comprised. For Ariel I wanted to capture the essence of a spirit of the air, but rather than using blues or greens, I wanted to invoke the colors of the setting sun, which is the visible color of the sky, especially prominent on an island. I used gold

and a salmon pink to create his costume. My inspiration for the colors of the play was the sunset, as well as faded blues and greens that were once vibrant but now faded from the harsh, yet warming embrace of the sun. For the other spirits, I combined white silks with blue, green, and yellow to open the palette while still unifying the spirits as one. The style of the spirit's costume with the silk on one shoulder is echoed in Caliban's costume, except with fabrics of heavier and coarser textures and in dull earth tones. For Prospero's costume, I found a beautifully embroidered light blue-green jacket that suggested both former majesty and mystical influence. Miranda's costume was what she would have made from scraps of fabric left over and other island materials. Since she grew up on the island and did not bring a full wardrobe for a growing girl, the clothes would be a little ill fitted, allowing the vivacity of her spirit, become her illuminating beauty. Ferdinand was dressed in simple, yet traditional Elizabethan attire in black and white to reflect the formal world in which he has grown up. These costumes were supplemented by makeup designed by myself and the wonderful makeup artist, Danielle Nordenberg.

The lighting design was done by Annie Garrett-Larsen to extreme perfection. Since I had little experience with lighting shows, Annie worked with me to discuss the mood I wanted to evoke on the island, and how that shifted in the different scenes. I particularly wanted a contrast in the behind the scenes exchanges between Prospero and Ariel to underline the heavy toll that the use of magic is taking on Prospero's soul. Through designing these elements while also directing the play, I was able to fulfill every aspect of my vision while learning the challenges and strains in the different sections of the production.

Reflection

*Our revels now are ended: these our actors
As I foretold you, were all spirits and
Are melted into air, into thin air*

Having completed this production, I am now clearly able to assess the strengths and weaknesses of my decisions and vision. I am so proud at what I have accomplished with this show and have learned a great deal about things I might do differently in the future. I rapidly learned how to deal with the unexpected such as a rather disappointing turnout at auditions that resulted a shift from my vision as well as organizing conflicting schedules of the cast members. I wanted to direct this project on my own, although many of the previous shows I directed had been alongside a co-director, and adjusting to the role of the sole “envisioner” took a bit of time. I believe that I was right to challenge myself in this way because theater is about leaving your comfort zone and making bold choices, and I view the Senior Project as an incredible opportunity to put one’s accumulated strength and knowledge to the test. Coming from a background of primarily acting and writing, I found the conversations I had with my cast about their characters as well as physical workshops to be the most helpful methods for us to understand who these characters are, what they want, and how they move. I feel lucky to have wound up with a cast that possessed a love of Shakespeare’s language that complimented my own. Through our mutual love and appreciation for the words, I believe we created a show that shared Miranda’s world with the audience and we discovered how each character is imprisoned by some aspect of the island and how that affects what it means for them to leave it. Miranda’s isolation from other people allows her to appreciate and become inspired by the rest of humanity

as she encounters it. This is a trait that I believe is essential to our work as actors and as human beings, and I loved being able to explore and celebrate this idea as a farewell to my time as a theater major here at Bard.

Conclusion

*As you from crimes would pardon'd be,
Let your indulgence set me free.*

As this production and my time at Bard comes to a close, I am considering the ways in which one is confined and liberated in any space that they inhabit. The Bard community is considered by many to be “a bubble”, a safe little island where one can be free to explore every aspect of one’s identity, removed from the hateful scrutiny that the outside world can at times harbor. In other ways, living in a community of many like-minded people can lead to isolation, if you possess a different view from your peers. Through theater we are able to challenge that isolation, and break out of the roles that confine us, whether socially, politically, or psychologically-perceived. Through directing this project and creating the physical world of this metaphorical space, I learned so much about myself as a person and as an artist. Through analyzing the meaning of this project and exploring the freedom and confinement of the characters on the island, I unlocked a secret to Miranda’s overwhelmingly enthusiastic view of humanity. Although she is confined to the island and isolated from civilization, or perhaps because of it, Miranda is able to cultivate a free spirit that allows her to join humanity, viewing it as a wonderful adventure. This is the best sentiment I can find on which to conclude my undergraduate career.

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Miranda
An Exploration of The Tempest
Adapted by Lauren Russo

BEAT 1- THE SHIPWRECK

Thunder crash - Silks

SPIRIT 1

Boatswain!

SPIRIT 2

Good, speak to the mariners: fall to't, yarely,
or we run ourselves aground:

SPIRIT 3

Bestir, bestir.

SPIRIT 1

Down with the topmast! yare!

SPIRIT 2

Lower, lower! Bring
her to try with main-course.

SPIRIT 3

Do you not hear him? You mar our labour: keep your
cabins: you do assist the storm.

Crash. Ship Splits

SPIRITS 1, 2, 3 *confused speech*

We split, we split, *Mercy on us!*

BEAT 2 - MIRANDA AND PROSPERO

MIRANDA

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer: a brave vessel,

Who had, no doubt, some noble creature in her,
 Dash'd all to pieces. O, the cry did knock
 Against my very heart.

PROSPERO

Be collected:

No more amazement: tell your piteous heart
 There's no harm done.

MIRANDA

O, woe the day!

PROSPERO

No harm.

I have done nothing but in care of thee,
 Of thee, my dear one, thee, my daughter, who
 Art ignorant of what thou art, nought knowing
 Of whence I am, nor that I am more better
 Than Prospero, master of a full poor cell,
 And thy no greater father

MIRANDA

More to know

Did never meddle with my thoughts.

PROSPERO

'Tis time

I should inform thee farther.

have comfort.

The direful spectacle of the wreck, which touch'd
 The very virtue of compassion in thee,
 I have with such provision in mine art
 So safely ordered that there is no soul--
 No, not so much perdition as an hair
 Betid to any creature in the vessel
 Which thou heard'st cry. Sit down;
 For thou must now know farther.
 Canst thou remember
 A time before we came unto this cell?

MIRANDA

Certainly, sir, I can.

'Tis far off

And rather like a dream than an assurance
 That my remembrance warrants. Had I not
 Four or five women once that tended me?

PROSPERO

Thou hadst, and more, Miranda.

Twelve year since, Miranda, twelve year since,
 Thy father was the Duke of Milan.

MIRANDA

O the heavens!

What foul play had we, that we came from thence?

Or blessed was't we did?

PROSPERO

My brother and thy uncle, call'd Antonio--

I pray thee, mark me--that a brother should

Be so perfidious!--he whom next thyself

Of all the world I loved and to him put

The manage of my state;

I, thus neglecting worldly ends, all dedicated

To closeness and the bettering of my mind

With that which, but by being so retired,

O'er-prized all popular rate, in my false brother

Awaked an evil nature; he did believe

He was indeed the duke.

MIRANDA

Wherefore did they not

That hour destroy us?

PROSPERO

So dear the love my people bore me

In few, they hurried us aboard a bark,

Bore us some leagues to sea;_

MIRANDA

Alack, what trouble

Was I then to you!

PROSPERO

O, a cherubim

Thou wast that did preserve me. .

MIRANDA

And now, I pray you, sir,

For still 'tis beating in my mind, your reason

For raising this sea-storm?

PROSPERO

Know thus far forth.

By accident most strange, bountiful Fortune,

hath mine enemies

Brought to this shore;

BEAT 3- ARIEL

ENTER ARIEL and SPIRITS and approach PROSPERO

Approach, my Ariel, come.

ARIEL

All hail, great master! grave sir, hail!

PROSPERO

To Miranda

Here cease more questions:

Thou art inclined to sleep.

BLACKOUT Miranda Sleeps. Eerie, magical sound - lighting on ARIEL

ARIEL

Grave sir, hail! I come

To answer thy best pleasure;

Ariel and all his quality.

PROSPERO

Hast thou, spirit,

Perform'd to point the tempest that I bade thee?

ARIEL

To every article.

I boarded the king's ship; now on the beak,

Now in the waist, the deck, in every cabin,

I flamed amazement:

PROSPERO

But are they, Ariel, safe?

ARIEL

Not a hair perish'd;

PROSPERO

Ariel, thy charge

Exactly is perform'd: but there's more work.

ARIEL

Is there more toil? Since thou dost give me pains,

Let me remember thee what thou hast promised,

Which is not yet perform'd me.

PROSPERO

What is't thou canst demand?

ARIEL

My liberty.

PROSPERO

Before the time be out? no more!

ARIEL

I prithee,

Remember I have done thee worthy service;

Told thee no lies, made thee no mistakings, served

Without or grudge or grumblings: thou didst promise

To bate me a full year.

PROSPERO

Dost thou forget

From what a torment I did free thee?

ARIEL

No.

Spirits form shape of monster and hiss her name "SYCORAX" grasping and pawing at ARIEL

ARIEL

No, sir.

PROSPERO

Thou, my slave,

As thou report'st thyself, wast then her servant;
Refusing her grand hests, she did confine thee,
Into a cloven pine; within which rift
Imprison'd thou didst painfully remain

Spirits encircle and imprison ARIEL in a tree

A dozen years; within which space she died
And left thee there; where thou didst vent thy groans
As fast as mill-wheels strike. it was a torment
To lay upon the damn'd, which Sycorax
Could not again undo: it was mine art,
When I arrived and heard thee, that made gape
The pine and let thee out.

ARIEL

I thank thee, master.

PROSPERO

Spirits tighten the circle around ARIEL

If thou more murmur'st, I will rend an oak
And peg thee in his knotty entrails till
Thou hast howl'd away twelve winters.

Tighten, Tighten, Break

ARIEL

Pardon, master;

I will be correspondent to command
And do my spiriting gently.

PROSPERO

Do so, and after two days

I will discharge thee.

Exit ARIEL

Awake, dear heart, awake! thou hast slept well; Awake!

MIRANDA

The strangeness of your story put
Heaviness in me.

PROSPERO

Shake it off. Come on;

We'll visit Caliban my slave,

BEAT 4- MIRANDA AND CALIBAN HISTORY

Caliban tags miranda - back and forth, leads to tickling on the floor, Prospero bangs staff. Ending the memory

BEAT 5- CALIBAN**MIRANDA**

'Tis a villain, sir,
I do not love to look on.

PROSPERO

But, as 'tis,
We cannot miss him: he does make our fire,
Fetch in our wood and serves in offices
That profit us. What, ho! slave! Caliban!
Thou earth, thou! speak.

CALIBAN

[Within] There's wood enough within.

PROSPERO

Come forth, I say! there's other business for thee:
Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth!

Enter CALIBAN

CALIBAN

As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen
Drop on you both! a south-west blow on ye
And blister you all o'er!

PROSPERO

For this, be sure, to-night thou shalt have cramps,
Side-stitches that shall pen thy breath up; urchins
Shall, for that vast of night that they may work,
All exercise on thee; thou shalt be pinch'd
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.

CALIBAN

I must eat my dinner.
This island's mine, by Sycorax my mother,
Which thou takest from me. When thou camest first,
Thou strok'dst me and madest much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I loved thee
And show'd thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile:
Curs'd be I that did so! All the charms

Of Sycorax, toads, beetles, bats, light on you!
 For I am all the subjects that you have,
 Which first was mine own king: and here you sty me
 In this hard rock, whiles you do keep from me
 The rest o' the island.

PROSPERO

Thou most lying slave,
 Whom stripes may move, not kindness! I have used thee,
 Filth as thou art, with human care, and lodged thee
 In mine own cell, till thou didst seek to violate
 The honour of my child.

CALIBAN

O ho, O ho! would't had been done!
 Thou didst prevent me; I had peopled else
 This isle with Calibans.

MIRANDA

Abhorred slave,
 Which any print of goodness wilt not take,
 Being capable of all ill! I pitied thee,
 Took pains to make thee speak, taught thee each hour
 One thing or other:

CALIBAN

You taught me language; and my profit on't
 Is, I know how to curse. The red plague rid you
 For learning me your language!

PROSPERO

Hag-seed, hence!
 Fetch us in fuel; and be quick, thou'rt best,
 To answer other business. Shrug'st thou, malice?
 If thou neglect'st or dost unwillingly
 What I command, I'll rack thee with old cramps,
 Fill all thy bones with aches, make thee roar
 That beasts shall tremble at thy din.

CALIBAN

No, pray thee.

Aside

I must obey: his art is of such power,
 It would control my dam's god, Setebos,
 and make a vassal of him.

PROSPERO

So, slave; hence!

CALIBAN EXITS

BEAT 6- FERDINAND

FERDINAND is led onstage by ARIEL

ARIEL

Come unto these yellow sands,
And then take hands:
Courtsied when you have and kiss'd
The wild waves whist,
Foot it featly here and there;
And, sweet sprites, the burthen bear.

FERDINAND

Where should this music be? i' the air or the earth?
It sounds no more: and sure, it waits upon
Some god o' the island. Sitting on a bank,
Weeping again the king my father's wreck,
This music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air: thence I have follow'd it,
Or it hath drawn me rather. But 'tis gone.
No, it begins again.

ARIEL sings

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell

FERDINAND

This is no mortal business, nor no sound
That the earth owes. I hear it now above me.

MIRANDA

What is't? a spirit?
Lord, how it looks about! Believe me, sir,
It carries a brave form. But 'tis a spirit.
I might call him
A thing divine, for nothing natural
I ever saw so noble.

FERDINAND

Most sure, the goddess
On whom these airs attend! Vouchsafe my prayer
How I may bear me here: my prime request,
Which I do last pronounce, is, O you wonder!
If you be maid or no?

MIRANDA

No wonder, sir;
But certainly a maid.

FERDINAND

My language! heavens!
I am the best of them that speak this speech,
Were I but where 'tis spoken.

PROSPERO

How? the best?
What wert thou, if the King of Naples heard thee?

FERDINAND

A single thing, as I am now, that wonders
To hear thee speak of Naples. He does hear me;
And that he does I weep: myself am Naples,
Who with mine eyes, never since at ebb, beheld
The king my father wreck'd.

MIRANDA

Alack, for mercy!

FERDINAND

Yes, faith, and all his lords; the Duke of Milan
And his brave son being twain.

PROSPERO

A word, good sir;
I fear you have done yourself some wrong: a word.

MIRANDA

Why speaks my father so ungently? This
Is the third man that e'er I saw, the first
That e'er I sigh'd for: pity move my father
To be inclined my way!

FERDINAND

I'll make you
The queen of Naples.

PROSPERO

Soft, sir! one word more.

Aside

They are both in either's powers; but this swift business
I must uneasy make, lest too light winning
Make the prize light.

To FERDINAND

One word more; I charge thee
That thou attend me: thou dost here usurp
The name thou owest not; and hast put thyself
Upon this island as a spy, to win it
From me, the lord on't.

FERDINAND

No, as I am a man.

MIRANDA

There's nothing ill can dwell in such a temple:
 If the ill spirit have so fair a house,
 Good things will strive to dwell with't.

PROSPERO

Follow me.
 Speak not you for him; he's a traitor. Come;
 I'll manacle thy neck and feet together:
 Sea-water shalt thou drink; thy food shall be
 The fresh-brook muscles, wither'd roots and husks
 Wherein the acorn cradled. Follow.

FERDINAND

No;
 I will resist such entertainment till
 Mine enemy has more power.
Prospero confines him with his magic.

MIRANDA

O dear father,
 Make not too rash a trial of him, for
 He's gentle and not fearful.

PROSPERO

What? I say,
 My foot my tutor? Put thy sword up, traitor;
 For I can here disarm thee with this stick
 And make thy weapon drop.

MIRANDA

Beseech you, father.

PROSPERO

Hence! hang not on my garments.

MIRANDA

Sir, have pity;
 I'll be his surety.

PROSPERO

Silence! one word more
 Shall make me chide thee, if not hate thee. What!
 Thou think'st there is no more such shapes as he,
 Having seen but him and Caliban: foolish wench!
 To the most of men this is a Caliban
 And they to him are angels.

MIRANDA

My affections
 Are then most humble; I have no ambition
 To see a goodlier man.

PROSPERO

Come on; obey:

Thy nerves are in their infancy again
And have no vigour in them.

FERDINAND

So they are;
My spirits, as in a dream, are all bound up.
My father's loss, the weakness which I feel,
The wreck of all my friends, nor this man's threats,
To whom I am subdued, are but light to me,
Might I but through my prison once a day
Behold this maid: all corners else o' the earth
Let liberty make use of; space enough
Have I in such a prison.

PROSPERO

[Aside] It works.

To FERDINAND

Come on.

TO ARIEL

Thou hast done well, fine Ariel!

To FERDINAND

Follow me.

To ARIEL

Hark what thou else shalt do me.

MIRANDA

Be of comfort;
My father's of a better nature, sir,
Than he appears by speech: this is unwonted
Which now came from him.

PROSPERO

Thou shalt be free
As mountain winds: but then exactly do
All points of my command.

ARIEL

To the syllable.

PROSPERO

Come, follow. Speak not for him.

EXIT

BEAT 7- CALIBAN

Miranda sits on the blocks UR, Caliban is DL

CALIBAN

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,

Will make me sleep again: and then, in dreaming,
 The clouds methought would open and show riches
 Ready to drop upon me that, when I waked,
 I cried to dream again.

BEAT 8- LOG SCENE

ENTER FERDINAND Hauling logs

FERDINAND

There be some sports are painful, and their labour
 Delight in them sets off: some kinds of baseness
 Are nobly undergone and most poor matters
 Point to rich ends. This my mean task
 Would be as heavy to me as odious, but
 The mistress which I serve quickens what's dead
 And makes my labours pleasures: I must remove
 Some thousands of these logs and pile them up,
 Upon a sore injunction:

Enter MIRANDA

MIRANDA

Alas, now, pray you,
 Work not so hard

FERDINAND

O most dear mistress,
 The sun will set before I shall discharge
 What I must strive to do.

MIRANDA

If you'll sit down,
 I'll bear your logs the while: pray, give me that;
 I'll carry it to the pile.

FERDINAND

No, precious creature;
 I had rather crack my sinews, break my back,
 Than you should such dishonour undergo,
 While I sit lazy by.

MIRANDA

It would become me
 As well as it does you: and I should do it
 With much more ease; for my good will is to it,
 And yours it is against.

FERDINAND

What is your name?

MIRANDA

Miranda.--O my father,
I have broke your hest to say so!

FERDINAND

Admired Miranda!
Indeed the top of admiration! worth
What's dearest to the world! Full many a lady
I have eyed with best regard and many a time
The harmony of their tongues hath into bondage
Brought my too diligent ear: for several virtues
Have I liked several women; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she owed
And put it to the foil: but you, O you,
So perfect and so peerless, are created
Of every creature's best

MIRANDA

I do not know
One of my sex; no woman's face remember,
Save, from my glass, mine own; nor have I seen
More that I may call men than you, good friend,
And my dear father: how features are abroad,
I am skillless of; I would not wish
Any companion in the world but you,
Nor can imagination form a shape,
Besides yourself, to like of.

FERDINAND

I am in my condition
A prince, Miranda; I do think, a king;
I would, not so!--

Hear my soul speak:
The very instant that I saw you, did
My heart fly to your service; there resides,
To make me slave to it; and for your sake
Am I this patient log--man.

MIRANDA

Do you love me?

FERDINAND

O heaven, O earth, bear witness to this sound
And crown what I profess with kind event
If I speak true! if hollowly, invert
What best is boded me to mischief! I
Beyond all limit of what else i' the world
Do love, prize, honour you.

MIRANDA

I am your wife, if you will marry me

FERDINAND

My mistress, dearest;
And I thus humble ever.

MIRANDA

My husband, then?

FERDINAND

Ay, with a heart as willing
As bondage e'er of freedom: here's my hand.

MIRANDA

And mine, with my heart in't; and now farewell
Till half an hour hence.

FERDINAND

A thousand thousand!

BEAT 9- ARIEL & PROSPERO AGAIN**PROSPERO**

What, Ariel! my industrious servant, Ariel!

Enter ARIEL

ARIEL

What would my potent master? here I am.

PROSPERO

Go bring the rabble,
O'er whom I give thee power, here to this place:
Incite them to quick motion; for I must
Bestow upon the eyes of this young couple
Some vanity of mine art: it is my promise,
And they expect it from me.

ARIEL

Presently?

PROSPERO

Ay, with a twink.

ARIEL

Before you can say 'come' and 'go,'
And breathe twice and cry 'so, so,'
Each one, tripping on his toe,
Will be here with mop and mow.
Do you love me, master? no?

PROSPERO

Dearly my delicate Ariel. Do not approach
Till thou dost hear me call.

ARIEL

Well, I conceive.

Exit

BEAT 10- MARRIAGE SCENE

Enter PROSPERO, FERDINAND, and MIRANDA

PROSPERO

If I have too austere punish'd you,
Your compensation makes amends, for I
Have given you here a third of mine own life,

FERDINAND

I do believe it
Against an oracle.

Beautiful music and dance with ARIEL and SPIRITS (OM NASHI ME plays) Silks and Bubbles

PROSPERO

No tongue! all eyes! be silent.

FERDINAND

This is a most majestic vision, and
Harmoniously charmingly. May I be bold
To think these spirits?

PROSPERO

Spirits, which by mine art
I have from their confines call'd to enact
My present fancies.

FERDINAND

Let me live here ever;
So rare a wonder'd father and a wife
Makes this place Paradise
Spirits create and present the ship to take them home.

ARIEL

[Aside to PROSPERO] Sir, all this service
Have I done since I went.

PROSPERO

[Aside to ARIEL] My tricky spirit!
Miranda and Ferdinand inspect ship

ARIEL

[Aside to PROSPERO] Was't well done?

PROSPERO

[Aside to ARIEL] Bravely, my diligence. Thou shalt be free.

PROSPERO to Spirits

Well done! avoid; no more!

FERDINAND

This is strange: your father's in some passion
That works him strongly.

MIRANDA

Never till this day
Saw I him touch'd with anger so distemper'd.

PROSPERO

You do look, my son, in a moved sort,
 As if you were dismay'd: be cheerful, sir.
 Our revels now are ended. These our actors,
 As I foretold you, were all spirits and
 Are melted into air, into thin air:
 And, like the baseless fabric of this vision,
 The cloud-capp'd towers, the gorgeous palaces,
 The solemn temples, the great globe itself,
 Ye all which it inherit, shall dissolve
 And, like this insubstantial pageant faded,
 Leave not a rack behind. We are such stuff
 As dreams are made on, and our little life
 Is rounded with a sleep. Sir, I am vex'd;
 Bear with my weakness; my, brain is troubled:
 Be not disturb'd with my infirmity:

BEAT 11**Miranda watches this scene****PROSPERO**

Ye elves of hills, brooks, standing lakes and groves,
 And ye that on the sands with printless foot
 Do chase the ebbing Neptune and do fly him
 When he comes back; you demi-puppets that
 By moonshine do the green sour ringlets make,
 Whereof the ewe not bites, and you whose pastime
 Is to make midnight mushrooms, that rejoice
 To hear the solemn curfew; by whose aid,
 Weak masters though ye be, I have bedimm'd
 The noontide sun, call'd forth the mutinous winds,
 And 'twixt the green sea and the azured vault
 Set roaring war: to the dread rattling thunder
 Have I given fire and rifted Jove's stout oak
 With his own bolt; the strong-based promontory
 Have I made shake and by the spurs pluck'd up
 The pine and cedar: graves at my command
 Have waked their sleepers, oped, and let 'em forth
 By my so potent art. But this rough magic
 I here abjure, and, when I have required
 Some heavenly music, which even now I do,
 To work mine end upon their senses that
 This airy charm is for, I'll break my staff,
 Bury it certain fathoms in the earth,
 And deeper than did ever plummet sound
 I'll drown my book.

Devised movement about preparing to leave the island - Ferdinand helps with some baggage

PROSPERO

My Ariel, chick,

That is thy charge: then to the elements

Be free, and fare thou well! *(Ariel and Spirits- exhale and EXIT)*

Please you, draw near.

I'll bring you to your ship and so to Naples,

Where I have hope to see the nuptial

Of these our dear-beloved solemnized;

And thence retire me to my Milan, where

Every third thought shall be my grave.

Ferdinand goes back to baggage and waits for MIRANDA on the side

EPILOGUE

SPOKEN BY PROSPERO. MIRANDA joins in on bold text.

Now my charms are all o'erthrown,

And **what strength I have's mine own,**

Which is most faint: now, 'tis true,

I must be here confined by you,

Or sent to Naples. Let me not,

Since I have my dukedom got

And pardon'd the deceiver, dwell

In this bare island by your spell;

But release me from my bands

With the help of your good hands:

Gentle breath of yours my sails

Must fill, or else my project fails,

Which was to please. Now I want

Spirits to enforce, art to enchant,

And my ending is despair,

Unless I be relieved by prayer,

Which pierces so that it assaults

Mercy itself and frees all faults.

As you from crimes would pardon'd be,

Let your indulgence set me free.



Annarose Stewart as Prospero threatening Ariel, Alex Kodischek.
With Spirits, Anna Falvey, Victoria Hascke, and Elise Bell Alexander.
Photo by Tamar Sandalon.

Zoe Wohfeld as Miranda and Connor Boehme as Ferdinand. Photo by Tamar Sandalon

